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1887/88

THE UNIVERSITY OF KANSAS.

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CATALOGUE

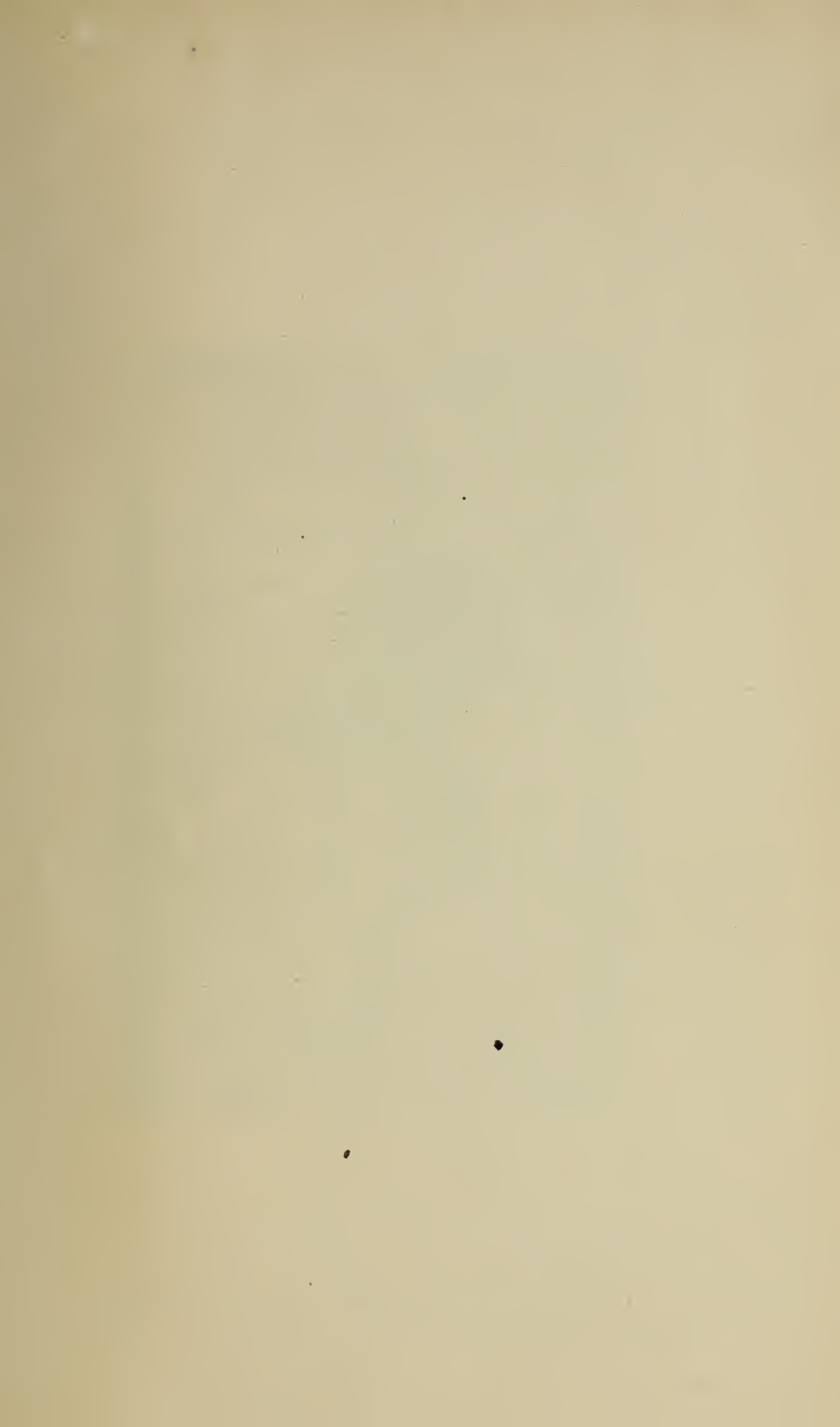
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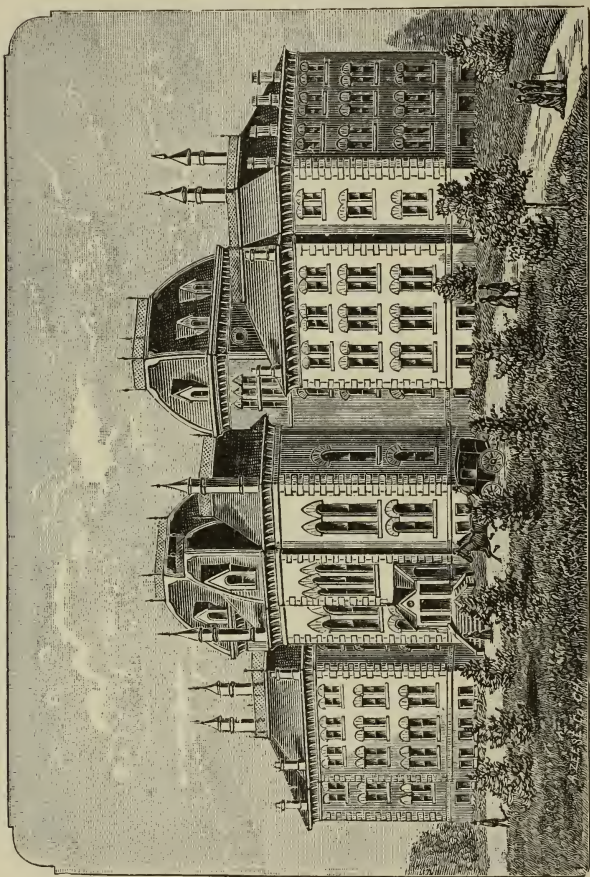
Department of Music

FOR THE COLLEGIATE YEAR 1887-88.

TOPEKA.

KANSAS PUBLISHING HOUSE: CLIFFORD C. BAKER, STATE PRINTER.
1888.





UNIVERSITY OF KANSAS — MAIN BUILDING.

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OF THE

Department of Music

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1888.								1889.															
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ANNOUNCEMENTS FOR 1888-89.

1888.

May 31, Thursday—Commencement Concert.

June 7, Thursday—Commencement.

(SUMMER VACATION OF THIRTEEN WEEKS.)

Sept. 5, Wednesday—First quarter begins.

Sept. 5, 6, Wednesday and Thursday—Examination and classification of candidates for admission.

Sept. 7, Friday—General Assembly of students and Annual Address in University Hall, at 10 A. M.

Nov. 7, Wednesday—Second quarter begins.

Nov. —, —, Thursday and Friday—Thanksgiving holidays.

Dec. 18, Tuesday—Concert by the Department.

(CHRISTMAS RECESS, SATURDAY, DEC. 22, TO MONDAY, JAN. 7, INCLUSIVE.)

1889.

Jan. 23, Wednesday—Third quarter begins.

March 27, Wednesday—Fourth quarter begins.

May 30, Thursday—Commencement Concert.

June 6, Thursday—Commencement.

ORGANIZATION AND GOVERNMENT.

By act of Congress, approved January 29, 1861, seventy-two sections of land were set apart and reserved for the use and support of a State University in Kansas. The State accepted the trust, and in an act approved March 1, 1864, provided as follows:

SECTION 1. There shall be established in this State, at or near the city of Lawrence, in the county of Douglas, on the grounds secured for that purpose pursuant to the act entitled "An act to locate the State University," passed February 20, 1863, an institution of learning, under the name of THE UNIVERSITY OF KANSAS.

SEC. 2. The object of the University shall be to provide the inhabitants of this State with the means of acquiring a thorough knowledge of the various branches of literature, science, and the arts.

It is also provided in the same act (section 10) that the University shall consist of six departments: (1) The Department of Science, Literature and the Arts; (2) the Department of Law; (3) the Department of Medicine; (4) the Department of Theory and Practice of Elementary Instruction; (5) the Department of Agriculture; (6) the Normal Department.

By act of the Legislature, which took effect March 16, 1873, the general management was vested in a Board of Regents, consisting of seven members—six appointed by the Governor, and approved by the Senate; the seventh, or Chancellor, elected by the Board, and member *ex officio*.

The Board of Regents have, by charter, "the power to appoint a requisite number of professors and tutors, and such other officers as they may deem expedient; to regulate the course of instruction, and prescribe, under the advice of the professors, the books and authorities to be used in the several departments, and also to confer such degrees and grant such diplomas as are usually conferred and granted by other universities."

Acting under the general authority conferred by these legislative enactments, the Board of Regents in the summer of 1884 directed the organization, in its present form, of a Department of Music, and elected William MacDonald, a graduate of the New England Conservatory of Music, as Dean. The Department was accordingly opened at the beginning of the fall term of that year, and the courses of study were published later in the year.

THE UNIVERSITY OF KANSAS.

BOARD OF REGENTS.

HON. C. W. SMITH.....	Stockton.....	Term expires 1891
HON. J. F. BILLINGS.....	Clay Center.....	" " 1891
HON. CHAS. S. GLEED.....	Topeka.....	" " 1890
HON. C. R. MITCHELL.....	Geuda Springs.....	" " 1890
HON. M. P. SIMPSON.....	McPherson.....	" " 1889
HON. A. G. OTIS.....	Atchison.....	" " 1889
REV. J. A. LIPPINCOTT, <i>Chancellor</i> , ex officio member of the Board.		

OFFICERS OF THE BOARD.

J. A. LIPPINCOTT.....	<i>President, ex officio.</i>
M. P. SIMPSON.....	<i>Vice President.</i>
C. S. GLEED.....	<i>Secretary.</i>
W. F. MARCH.....	<i>Treasurer.</i>
C. R. MITCHELL.....	<i>Auditor.</i>
W. J. HAUGHAWOUT.....	<i>General Agent for University Lands.</i>
WILLIAM E. CURRY.....	<i>Clerk and Book-keeper.</i>
EBEN FRANCIS CROCKER.....	<i>Supt. of Buildings and Grounds.</i>

COMMITTEES OF THE BOARD.

Instruction.

C. S. GLEED.
C. W. SMITH.
J. F. BILLINGS.

Library and Apparatus.

C. S. GLEED.
M. P. SIMPSON.
J. A. LIPPINCOTT.

Finance.

C. R. MITCHELL.
A. G. OTIS.
M. P. SIMPSON.

Buildings, Grounds, and Supplies.

A. G. OTIS.
J. A. LIPPINCOTT.
C. S. GLEED.

University Lands and Endowments.

J. F. BILLINGS.
C. R. MITCHELL.
M. P. SIMPSON.

Reports and Publications.

C. W. SMITH.
C. R. MITCHELL.
J. A. LIPPINCOTT.

FACULTY.

JOSHUA ALLAN LIPPINCOTT, D. D., LL. D., PRESIDENT.

WILLIAM MACDONALD, DEAN,
Professor of Piano, Harmony and Theory.PERLEY DUNN ALDRICH,
Professor of Vocal Culture.ANNA E. MARCH,
Professor of the Pianoforte.ARTHUR GRAVES CANFIELD, A. M.,
Instructor in Italian.JOHN H. BELL,
Instructor in Cornet and Brass Instruments.

STUDENTS.

GRADUATING CLASS.

Atwood, Bertha Nellie,	. . . . .	<i>Manhattan.</i>
Ropes, Alice Hayward,	. . . . .	<i>Topeka.</i>

Graduates, 2.

PIANO.

Achning, Edith,	. . . . .	<i>Lawrence.</i>
Benedict, Julia Maude,	. . . . .	<i>Lawrence.</i>
Boughton, Gertrude Helen,	. . . . .	<i>Lawrence.</i>
Bowersock, Don,	. . . . .	<i>Lawrence.</i>
Boynton, Belle T.,	. . . . .	<i>Lawrence.</i>
Breese, Emma Jane,	. . . . .	<i>Reno.</i>
Brown, Agnes Virginia,	. . . . .	<i>Peabody.</i>
Brown, Georgia Henrietta,	. . . . .	<i>Lawrence.</i>
Brown, Margaret Edith,	. . . . .	<i>Des Moines, Iowa.</i>
Brown, Margie Lombard,	. . . . .	<i>Larned.</i>
Buckingham, Lallie,	. . . . .	<i>Concordia.</i>
Bugbee, Alice Cooper,	. . . . .	<i>Wilder.</i>

Burke, Grace B.,	<i>Osborne.</i>
Burr, Jennie Coolidge,	<i>Lawrence.</i>
Burr, Mary,	<i>Lawrence.</i>
Canfield, Dorothea Frances,	<i>Lawrence.</i>
Canfield, James Albert,	<i>Lawrence.</i>
Carman, Mattie,	<i>Media.</i>
Dudley, Lillian Maie,	<i>Marion.</i>
Dunn, Mary May,	<i>Minneapolis.</i>
Dyche, Rose,	<i>Wakarusa.</i>
Eddy, Susan Frances,	<i>Morganville.</i>
Franklin, Nellie Milner,	<i>Severance.</i>
Gardner, May Eliza,	<i>Lawrence.</i>
Grape, Helen,	<i>Lawrence.</i>
Garrett, Minnie,	<i>Wakarusa.</i>
Grubb, Edith,	<i>Chanute.</i>
Hadley, Lulu,	<i>Lawrence.</i>
Hair, Roy Newton,	<i>Belleville.</i>
Huff, Nellie Geneva,	<i>Hoxie.</i>
Innes, Minnie,	<i>Lawrence.</i>
Innes, Jennie,	<i>Lawrence.</i>
Jacobs, Bertha,	<i>Lawrence.</i>
Kenyon, Anna,	<i>Lawrence.</i>
Lovell, Emma Janet,	<i>Osborne.</i>
McBride, Jessie Mabel,	<i>Lawrence.</i>
McMillan, Lillian Wingate,	<i>Lawrence.</i>
Manning, John Crogan,	<i>Dunkirk, Ind.</i>
Monroe, Mamie Elizabeth,	<i>Lawrence.</i>
Moye, Ella G.,	<i>Hazleton, Pa.</i>
Noble, Delight Alice,	<i>McPherson.</i>
Ott, Lily Virginia,	<i>Gardner.</i>
Patterson, Louise Malvina,	<i>Oskaloosa.</i>
Phillips, Ocy Grace,	<i>Independence, Mo.</i>
Price, Gussie,	<i>Troy.</i>
Reasoner, Florence,	<i>Osborne.</i>
Reynolds, Lottie Jane,	<i>Hays City.</i>
Rohe, Allie,	<i>Lawrence.</i>
Sackett, Anna,	<i>Marion.</i>
Sackett, Carrie,	<i>Marion.</i>
Sheppard, Emma,	<i>Pleasanton.</i>
Steinberg, Frances,	<i>Lawrence.</i>
Taggart, Nina Jacqueline,	<i>Walton.</i>
Tisdale, Mary Luena,	<i>Lawrence.</i>
Truitt, May,	<i>Chanute.</i>
Wagstaff, Minnie Annie,	<i>Lawrence.</i>
Weller, Jennie May,	<i>Buffalo Park.</i>
Wheeler, Clara Butler,	<i>Lawrence.</i>
Wilbur, Lena Augusta,	<i>Lawrence.</i>

Williams, Mary Ila,	<i>Wakarusa.</i>
Winebrenner, Myrtle,	<i>Dorrance.</i>
Wynne, Helen,	<i>Lawrence.</i>
	Piano, 62.

VOCAL CULTURE.

Brown, Georgia Henrietta,	<i>Lawrence.</i>
Bartell, Emma,	<i>Junction City.</i>
Haskell, Harriet,	<i>Wakarusa.</i>
McKinnon, Annie Louise,	<i>Concordia.</i>
Phillips, Pearl Vernetta,	<i>Independence, Mo.</i>
Pickering, Fannie,	<i>Olathe.</i>
Reynolds, Lottie Janet,	<i>Hays City.</i>
Rolston, Joseph,	<i>Pottawatomie.</i>
White, Emma,	<i>Lawrence.</i>
Williams, Mary Ila,	<i>Wakarusa.</i>
	Vocal culture, 10.

HARMONY.

Atwood, Bertha Nellie,	<i>Manhattan.</i>
Breese, Emma Jane,	<i>Reno.</i>
Brown, Agnes Virginia,	<i>Peabody.</i>
Brown, Margie Lombard,	<i>Larned.</i>
Burke, Grace B.,	<i>Osborne.</i>
Franklin, Nellie Milner,	<i>Severance.</i>
Huff, Nellie Geneva,	<i>Hoxie.</i>
Hutchings, Josephine Elizabeth,	<i>Lawrence.</i>
Lovell, Emma Janet,	<i>Osborne.</i>
McBride, Jessie Mabel,	<i>Lawrence.</i>
Sheppard, Emma,	<i>Pleasanton.</i>
Tisdale, Mary Luena,	<i>Lawrence.</i>
Winebrenner, Myrtle,	<i>Dorrance.</i>
Weller, Jennie May,	<i>Buffalo Park.</i>
Wynne, Helen,	<i>Lawrence.</i>
	Harmony, 15.

THEORY.

Atwood, Bertha Nellie,	<i>Manhattan.</i>
Brown, Agnes Virginia,	<i>Peabody.</i>
Manning, John Crogan,	<i>Dunkirk, Ind.</i>
Williams, Mary Ila,	<i>Wakarusa.</i>
	Theory, 4.

SPECIAL NORMAL CLASS.

Dudley, Lillian Maie,	<i>Marion.</i>
Manning, John Crogan,	<i>Dunkirk, Ind.</i>
Ott, Lily Virginia,	<i>Gardner.</i>
Ropes, Alice Hayward,	<i>Topeka.</i>
<hr/>	
Normal, 4.	

SUMMARY.

	<i>Males.</i>	<i>Females.</i>	<i>Total.</i>
Graduates.....	..	2	2
Piano	3	59	62
Vocal culture.....	1	9	10
Harmony.....	..	15	15
Theory.....	1	3	4
Normal.....	1	3	4
Totals.....	6	91	97
Counted twice.....	2	23	25
Total in department.....	4	68	72

In addition to the classes above indicated a free class in Sight-Singing and Chorus Practice was maintained throughout the year.

DEPARTMENT OF MUSIC.

The Department of Music is organized to meet the increasing demand for general and special musical education of a high grade. Its objects are: (1) To furnish instruction in all branches of music to either amateur or professional students; (2) To combine music with regular collegiate work in the University; (3) To train teachers. Both class and private instruction is given. The various courses of study are carefully graded, and are similar in character and extent to those of the best American conservatories.

The following is a statement of the courses of study offered by the Department:

PIANO.

First Grade.—Emery's Foundation Studies; selected studies by Köhler, Czerny and Loeschorn; easy solo compositions by Reinecke, Kullak, Spindler, Lichner, and others; duets by Grenzbach, Diabelli, and Berens; daily work in Technic.

Second Grade.—Selected Studies by Krause, Loeschorn, Heller, Köhler, Duvernoy, and others; Sonatas and other compositions by Clementi, Dussek, Haydn, Mozart, Krause, Schumann, Kullak, Schubert, Reinecke, and others; Scales and Arpeggios; daily work in Technic.

Third Grade.—Lebert and Stark's Method, pt. II; Emery's *Head and Hands*; selected studies by Krause, Loeschorn, Heller, and others; Sonatas by Haydn and Mozart; Turner's easy octave studies; selections from the compositions of Beethoven, Mendelssohn, Schubert, Heller, and other modern writers; further development of Scale and Arpeggio practice; daily work in Technic.

Fourth Grade.—Selected studies from Cramer and Schmitt, with Bach's Two-part Inventions and easy preludes; Tausig's daily studies, bk. I; Mendelssohn's Songs without Words; selected compositions of Weber, Beethoven, Schumann, Schubert, Jensen, Gade, and others; Scales and Arpeggios; daily work in Technic.

Fifth Grade.—Clementi's Gradus ad Parnassum; selected studies from Mayer, Grund, Moscheles; Kullak's octave studies; Sonatas by Beethoven and Schubert; Concertos by Bach, Mozart, Hummel and Mendelssohn; solo compositions from Schubert, Mendelssohn, Hiller, Chopin, Raff, Schumann, Moszkowski, and other modern writers; Tausig's daily studies, bk. II; scales in double-thirds, and special combinations.

Sixth Grade.—Selections from the Studies of Chopin, op. 10 and 25, Henselt, op. 2 and 5, Seeling, Eschmann, Rubinstein, Liszt; Bach's preludes and fugues; Concertos by Beethoven and modern writers; concert pieces by Weber, Schumann, Rubinstein, Raff, Liszt, Brahms,

and others; Tausig's daily studies, bk. III; scales in double-thirds, and special combinations.

The amount of daily practice required varies with the different grades, but the following may be taken as the minimum: First grade, 2 hours; second grade, $2\frac{1}{2}$ hours; third and fourth grades, 3 hours; fifth grade, $3\frac{1}{2}$ hours; sixth grade, 4 hours; to be divided between technic, studies, and pieces, as the instructor may direct.

Each grade represents on the average one year's work.

VOCAL CULTURE.

This Department offers two courses: (a) A course for the thorough training of teachers; (b) a course intended for persons wishing to become concert singers. This latter course may also be pursued by students wishing to learn the proper use of the voice, in connection with elocution and other collegiate work, although it is not expected that such students will necessarily complete the course. Many students have fair voices which they wish to cultivate sufficiently to be able to sing correctly and pleasingly, while they have not sufficient voice or musical ability to become concert singers. Such students may pursue the Artists' course as far as circumstances may permit.

THE TEACHERS' COURSE

Is, as its name implies, designed to be an exhaustive and practical course in the art of teaching vocal music. The principles of tone-placing, the foundation of all singing, are carefully and thoroughly explained; the best system of breathing as a support to the tone analyzed; and all other details pertaining to vocal technic, which are troublesome to student and teacher alike, are dwelt upon and given definite shape in the student's mind.

The course covers also the interpretation of English ballads, German lieder, French and Italian songs, opera scene, and English oratorio.

The best vocal teachers are not always great singers; but persons having inferior voices may become excellent teachers if they will thoroughly master the principles of voice training.

THE ARTISTS' COURSE

Is designed for those who intend to become professional singers, and is therefore extended and thorough.

First Grade.—Management of breath. Tone-placing. Dictation exercises for the special needs of the individual voice. Sustained tones. Arpeggios and scales. Selected technical exercises from Bonaldi, Marchesi, Concone, etc. English and Italian ballads and songs.

Second Grade.—Tone-placing. Dictation exercises. Slow trill, etc. Technical exercises from Marchesi, Bordesi, Panofka, Concone, etc. English and Italian ballads and songs.

Third Grade.—Tone-placing. Dictation exercises. Rapid trill, turn, gruppetto and mordente. Technic from Bordesi, Marchesi and Sieber. English and Italian singing. Church solos. German lieder.

Fourth Grade.—Exercises for execution dictated, and selected from Lamperti, Marchesi, Sieber, etc. English oratorio, Italian opera scene, church solos, German lieder.

Fifth Grade.—Bravura singing. German, Italian and French opera. Oratorio.

The course laid out is given only as an example of the grade of the work done, and not as work that each student must do; for it is plainly impossible to arrange a course that is adapted to all voices.

Nearly all the technical work is dictated to each pupil according to his or her special needs, from the beginning to the end of the course.

The aim of the course is to produce singers thoroughly equipped for concert work. To all graduates a repertoire of German lieder, German and Italian opera scene, English songs and oratorios, is given, arranged from the standard works, and forming a broad foundation for the student's private work after graduation.

The course occupies from four to six years, according to the ability of the student.

Special attention will be paid to church singing, and students are often able to obtain choir positions in Lawrence.

Attention will also be given to the vocal compositions of American composers.

One great essential in the training of singers is an opportunity for actual public singing. The University offers exceptional opportunities for this in the often-recurring concerts given in University Hall, as also in the semi-public recitals each term. This gives students the confidence so necessary for singers.

HARMONY.

A thorough knowledge of Elementary Harmony is absolutely essential to every musician, whether artist or amateur. The Department offers a course of study covering one year, including a study of intervals and scales; formation and progression of chords; treatment of suspensions, open harmony, etc., with practical work in harmonizing chants and chorales, and analyzing simple compositions. Emery's *Elements of Harmony* is the text-book used. During the fourth quarter a course of nine lectures is given, dealing with exceptional chord formations and treatments, uses of harmony by different composers, writing for male and female quartets, and analyses of simple compositions. These lectures form a third lesson each week throughout the fourth quarter, but without any extra charge for tuition.

MUSICAL THEORY.

Harmony and Musical Theory are taught as distinct subjects, the latter including Acoustics; Compass and Characteristic Effects of all Orchestral and Band Instruments; History of Notation and of the Piano and Organ; outlines of Musical Forms, with study of their development; History of the different Schools of Music, etc., etc. The instruction is

given largely by lectures and blackboard demonstrations, text books being used chiefly for reference. *This course is particularly recommended to those, whether executants or not, who wish to add to their collegiate work a general knowledge of musical theory.*

The course in Musical Theory must be preceded by the course in Harmony, or its equivalent.

Classes in Counterpoint and History of Music will be formed whenever a sufficient number of qualified students shall apply.

Special attention is called to the courses in Counterpoint, History of Music, and Philosophy of Music, offered as electives to Juniors and Seniors in the collegiate courses. For detailed statements regarding the same, see the University Catalogue.

The Department offers special advantages to any students desiring to pursue particular lines of research in Musical History or Philosophy. Books not in the University Library are obtained, if possible, as the needs of such students require, while the private collections of the professors are always available. Original investigation and collation of authorities is encouraged, and in many cases required, the aim of the work in this department being to cultivate independence of thought, and thorough methods of research.

SINGING AT SIGHT.

This very important but too-generally neglected branch of musical education is here given special attention. A class is formed at the beginning of each term for the study of Notation, Intervals, Scales, and singing at sight plain melodies; instruction is free to all members of the University, the only expense being the cost of the music used. The Department is under obligations to the publishers, Silver, Rogers & Co., Boston, Mass., for a complete set of charts and books of the "Normal Music Course," by Holt and Tufts, and to F. H. Gilson, Boston, Mass., for the books of the "Tonic Sol-fa Music Course," by Batchellor & Chaunburg.

BRASS INSTRUMENTS.

Complete courses of instruction are offered in the following brass instruments, viz.: Cornet, French Horn, Tenor Horn, Euphonium, Trombone, and Bombardon. The Department has secured the services of Mr. J. H. Bell, of Lawrence, as instructor. Mr. Bell has a high reputation as a band-leader and solo cornetist, and will give as much of his time as may be necessary to the work of instruction.

Full statement of the course of study for each instrument may be obtained upon application to the Dean of the Department.

CONCERTS.

Concerts are frequently given in University Hall by the professors and advanced students, with the occasional assistance of outside talent, thus affording opportunities for becoming acquainted with the best music of all schools. These concerts are free to students and their

friends. A Chickering grand piano was available for these concerts during a part of the year.

Informal recitals are given each quarter by the students of the Department, at which works studied in the class-room will be performed before a small audience of fellow-students and their friends. It is believed that these semi-public appearances will be of great assistance in acquiring that perfect ease and self-possession so essential to a successful public performance. A lecture room, with a seating capacity of 100, is used for lectures and pupils' recitals.

A list of programs performed at the University during the past year will be found on the last pages of this catalogue.

A circular, giving in full the programs of all concerts from December, 1884, to May, 1887, has been issued and will be mailed to any address upon application.

LECTURES.

Lectures on musical topics are given at frequent intervals throughout the year, thus affording opportunity for the discussion of a wide range of topics closely connected with the student's work. The following lectures have been given during the past year: five by Prof. MacDonald on Bach, Beethoven, Schuman, Liszt and Wagner; one by Prof. Bell on the Structure and Tuning of the Piano; by Prof. Aldrich, one on Lohengrin, two on the German Lied; by Prof. MacDonald, nine lectures on Harmony.

LIBRARY.

In addition to the general library facilities of the University, students of the Department have access to a choice collection of works on the History of Music, vocalscores of operas and cantatas, bound periodicals, pianoforte and organ music, etc. To this collection large additions have been made during the past year by purchase, donations and loans. Special acknowledgment is due to Carl Hoffman, Esq., of Leavenworth, Kas., for the gift of Schumann's Complete Piano Works, to Hon. Geo. R. Peck, of Topeka, Kas., for the gift of Chopin's Complete Piano Works, and to H. E. Schultze, Esq., of Kansas City, Mo., for the gift of Berlioz's *Damnation of Faust*. The Dean of the Department has placed upon the shelves, as a loan, about 60 volumes, chiefly of church and organ music, together with considerable unbound music. Among the principal works added by purchase during the year are the complete piano works of Bach, Beethoven, Handel, Haydn, Weber, Mozart, Mendelssohn and Hummel. The private collections of the professors are always at the students' disposal. Leading musical periodicals are also on file. Students are urged to avail themselves as much as possible of the library facilities of the Department, as an aid to intelligent and appreciative work in technical lines.

SIX-YEARS COURSE.

In order to accommodate any who wish to combine the full course in music with some one of the regular collegiate courses, an arrangement of studies has been made by which the latter may be extended over six

years instead of four, the literary work conforming in each case to the published schedule of recitation hours. Detailed information regarding this course will be given upon application to the Chancellor.

SPECIAL COURSES FOR 1888-89.

The following Special Courses are offered for the year 1888-89:

1. Course for Teachers of the Pianoforte. Prof. MACDONALD. Once a week throughout the first two quarters.

This course, as its name implies, is designed especially for such students as are fitting themselves for teachers of the pianoforte. The work will consist of lectures on methods of teaching, careful explanation of the system of technic in use in the Department, together with the examination of other systems, with a large amount of supplementary reading. Students of this course will be required to spend four hours per week in the various piano classes, thus familiarizing themselves with the details of work in the different grades. Except in the case of students of considerable maturity, all candidates for this course must first complete the first three grades of the course of study for the piano.

A tuition fee of \$12 will be charged for this course.

2. A course in Advanced Harmony. Prof. MACDONALD. Twice a week throughout the first two quarters. Tuition, \$12 per quarter, in class.

REQUIREMENTS FOR GRADUATION.

Candidates for graduation must complete the required course of study for some instrument or the voice, with Harmony and Theory, passing satisfactory examinations thereupon; and must each perform in public during the last year of study an entire concert program, to test their ability to correctly interpret the different schools of composition. Graduates in Vocal Culture, in addition to the above, must satisfactorily complete the first three grades' work in the Piano course and study German and Italian for at least one-half year each.

The degree of Graduate in Music (M. G.) is conferred by the University upon candidates qualified as above.

RATES FOR TUITION.

Classes in Piano or Voice are limited to three students; classes in Harmony to eight. All class lessons are of one hour each; private lessons, one-half hour each, unless by special arrangement. Charges are for the quarter of nine weeks:

	<i>Class.</i>	<i>Private.</i>
Piano, Voice, or any Instrument,	\$14 00	\$18 00
Harmony or Theory, each,	12 00	18 00
Musical History, etc.,	12 00	18 00
Italian, (half-year),	10 00	...

GENERAL INFORMATION.

The year of the Department is divided into four quarters of nine weeks each.

Students may enter at any time, *but are not received for less than a quarter, or for the unexpired portion of the quarter remaining after entrance.*

All bills are payable *strictly in advance.*

Tuition will not be refunded for lessons lost, except in case of absence on account of severe illness, *for at least three consecutive weeks after notice of the same is given.* No reduction will be made for absence during the first week of any quarter.

Beginners, as well as advanced students, are received.

The University does not furnish pianos for practice, but good instruments can be rented for about five dollars a month. Pianos rented of private parties, or in connection with board, may often be secured at even lower rates. If desired, several students may unite in renting an instrument, thus materially reducing the expense.

All classes, except that in Sight-Singing, meet twice a week, unless otherwise announced. Students taking but one lesson per week will be charged proportionately, *at private rates.*

Written examinations in Harmony and Theory are held at the end of each quarter.

Sheet music will be furnished to students at a considerable discount from the retail price.

Price of board cannot well be stated in advance. It depends largely upon rates of rent, help employed, the cost of provisions, and the demands of the student. Perhaps the *average* cost, including rooms, light and fuel, may be placed at \$4 per week. Some persons who furnish plain rooms and good plain food, receive boarders at \$3.50 or even \$3 per week. Students who require extra accommodations pay higher rates. Day board in private families may be obtained for about \$3 per week.

Day board in clubs varies according to the economy practiced, from \$1.50 to \$2.25 per week. On this plan, a company of students appoint a steward or a committee to arrange terms with a competent house-keeper, to buy provisions as needed, to keep a list of rooms for rent in the vicinity, and to collect from the membership the estimated cost in advance for each week. These students generally furnish their own rooms, and provide lights, fuel, etc. An unfurnished room rents for about \$2 per month.

Those who can supply the furniture for rooms, and the provisions for the table from home, can rent small houses or parts of houses, and thus board for very little cost in money. This plan is often adopted where brothers and sisters attend the University together.

Membership in the Department of Music constitutes membership in the University, but does not necessitate the study of other branches. The advantages of the Department are open to all, whether otherwise connected

with the University or not. At the same time, all students of music, as far as possible, are urged to take at least one other study in the University, that one-sidedness of training may be avoided, and the intellectual progress keep pace with the artistic development.

The Faculty cordially invite all who desire to pursue special or general courses of reading and investigation, and who for any reason cannot become more closely connected with the Department of Music, to correspond with those in charge of such studies. Suggestions as to authorities, arrangement of topics, prices of books, music, instruments, etc., will be gladly given. Personal supervision, by correspondence, will be cheerfully given to the work of reading-clubs or associations for study; and an occasional visit from some member of the Faculty can be secured, when desired by such associations, on application.

For advice as to courses of study, or any other information, address the Chancellor, or the Dean of the Department.

CONCERT PROGRAMS.

SIXTEENTH RECITAL.

TUESDAY, MAY 24, 1887, AT 8 P. M.

Graduating Recital, by Miss Mabel E. Gore, *Pianist*, assisted by Miss Josie Hutchings, *Soprano*, and Mr. Wm. MacDonald, *Pianist*.

1. *Chopin*—Impromptu, op. 51.
Rubinstein—Kamennoi Ostrow, op. 10, No. 22.
Chopin—Etude, op. 10, No. 5.
2. *Gastaldon*—"Musica Proibita."
3. *Beethoven*—Sonata Appassionata, op. 57.
4. *Lassen*—*a*) "The Gipsy Boy in the North."
b) "Thine eyes so Blue and Tender."
5. *Chopin*—Rondo, op. 16.
Schumann—Romanza, op. 28, No. 2.
Liszt—Polonaise, No. 2, in E.
6. *Ries*—Cradle Song.
Emery—"Burst, Ye Apple Buds."
7. *Rubinstein*—Concerto, D-minor, op. 70.

Last two movements.

(Orchestral parts on second piano.)

SEVENTEENTH RECITAL.

TUESDAY, MAY 31, 1887, at 8 P. M.

1. Concerto No. 1, op. 15, (last movement)..... *Beethoven*.
Miss Alice Ropes.
2. Expectancy *Buck*.
Miss Georgia Brown.
3. Spinning-Song, from the "Flying Dutchman"..... *Wagner-Liszt*.
Miss Birdie Atwood.
4. "Roberto, oh tu che adoro," (*Roberto Diavolo*)..... *Meyerbeer*.
Miss Ila Williams.
5. Dornröschen..... *Bendel*.
Miss Alice Ropes.
6. *a*) The Page.
b) Gold Rolls Beneath Me. } *Rubinstein*
c) Fly Away, Nightingale. }

Miss Bertha Starr.

7. Concerto in G-minor, op. 25..... *Mendelssohn*.
(Last two movements.)
Miss Birdie Atwood.

8. Recit.—“Ah, tardai troppo.
 Cavatina.—“Oh, luce di quest' anima.” } *Donizetti.*
 Miss Ila Williams.
9. Overture to “Preciosa,” (eight hands)..... *Weber.*
 Misses Ropes, Dudley, Atwood, and McBride.
- Orchestral parts to the Concertos supplied on second piano.

EIGHTEENTH RECITAL.

TUESDAY, OCTOBER 18, 1887, AT 8 P. M.

Piano Recital, by Mr. Edward B. Perry, of Boston, Mass., assisted by
 Mr. P. D. Aldrich, Baritone.

1. Harmonies Poétiques et Religieuses. No. 8..... *Liszt.*
2. a) On the Ling, Ho *Kjerulf.*
 b) Aufenthalt..... *Schubert.*
3. a) Fantasie Impromptu..... *Chopin.*
 b) Berceuse *Chopin.*
 c) Scherzo, B Flat Minor..... *Chopin.*
4. Two Grenadiers..... *Schumann*
5. a) Priestess' Dance..... *Saint-Saens.*
 b) Dryade..... *Jensen.*
 c) Gavotte, E Minor..... *Silas.*
6. a) In Questa Tomba..... *Beethoven.*
 b) The Sea King..... *Chadwick.*
7. a) Lorelei Fantasie *E. B. Perry.*
 b) Polonaise Heroique..... *F. Dewey.*

NINETEENTH RECITAL.

WEDNESDAY, DECEMBER 14, 1887, AT 3 P. M.

Pupils' Recital.

1. a) *De Kontski*—Second Gavotte.
 b) *Bach*—Bourree in C.
 John C. Manning.
2. *Scharwenka*—Capriccetto.
 Minnie Innes.
3. a) *Bellermann*—Serenade.
 b) *Wolff*—Study in E-flat.
 S. Franc Eddy.
4. *Chopin*—Polonaise, op. 40.
 Alice H. Ropes.
5. *Beethoven*—Variations on “Nel Cor.”
 Don Bowersock.
6. a) *Grieg*—Bridal Procession.
 b) *Leschetizky*—Mazurka.
 Birdie N. Atwood.

TWENTIETH RECITAL.

TUESDAY, JANUARY 31, 1888, AT 8 P. M.

1. a) Impromptu in A flat, op. 29, }
 b) Polonaise in A, op. 40, No. 1, }*Chopin.*
 Alice H. Ropes.
2. "Una voce poco fa" *Rossini.*
 M. Ila Williams.
3. Impromptu in A flat, op. 142 *Merkel.*
 S. Franc Eddy.
4. Variations on "Nel Cor" *Beethoven*
 Don Bowersock.
5. "Only the Sound of a Voice" *Watson.*
 Georgia Brown.
6. Loreley, op. 2 *Seeling.*
 John C. Manning.
7. a) Capriccietto, op. 45 *Scharwenka.*
 b) Song without Words, No. 19 *Mendelssohn.*
 Minnie Innes.
8. "With Verdure Clad." (Creation.) *Haydn.*
 M. Ila Williams.
9. a) Wedding March *Mendelssohn.*
 b) Priest's March from "Athalie." (Arranged for four hands.)
 Alice H. Ropes and S. Franc Eddy.
10. Flower Song, from "Faust." *Gounod.*
 Georgia Brown.
11. a) Polonaise, op. 2, No. 11 *Schumann.*
 b) Bridal Procession *Grieg.*
 Birdie N. Atwood.
12. "I Feel Thy Angel Spirit." *Graben-Hoffman.*
 M. Ila Williams and Georgia Brown.
13. Les Preludes (two pianos) *Liszt.*
 John C. Manning and Wm. MacDonald.

TWENTY-FIRST RECITAL.

WEDNESDAY, FEBRUARY 8, 1888, AT 3 P. M.

Piano Recital by Mr. Wm. MacDonald.

1. *Niels Gade.*
 - a) Canzonetta.
 - b) Scherzo.
 - c) In the Flower Garden.
 - d) Ringeltanz.
2. *Johann Sebastian Bach.*
 - a) Prelude in A minor.
 - b) Prelude in E major.
 - c) Fugue in C minor.
 - d) Fugue in D major.

3. *Robert Schumann.*

- a) Phantasietanz, op. 124, No. 5.
- b) Wiegenliedchen, op. 124, No. 6.
- c) Abendmusik, from op. 99.
- d) Warum? op. 12, No. 3.
- e) Introduction, and Nos. 1, 3, 7 and 8, from the Papillons, op. 2.

4. *Henri Cramer.*

Le Desir.

5. *Moritz Moszkowski* — Thema.6. *Phillip Emmanuel Bach* — Solfeggio in C minor.7. *Frederick Chopin* —

- a) Valse, op. 70, No. 3.
- b) Etude, op. 25, No. 1.
- c) Nocturne, op. 37, No. 1.

8. *Franz Liszt* — Consolation, No. 9.8. *Julius Schulhof* — Agitato, op. 15.

TWENTY-SECOND RECITAL.

WEDNESDAY, FEBRUARY 29, 1888, AT 3 P. M.

Pupils' Recital.

1. *Merkel* — Polonaise Brillante.

Nellie M. Franklin.

2. *Heller* — Study, op. 46, No. 8.

Lallie Buckingham.

3. *Schubert* —

- a) Hark! the Lark.
- b) Rose Bud.

M. Ila Williams.

4. *Moszkowski* — Minuet in G, op. 17.

Birdie N. Atwood.

5. *Mozart* — Two movements from Sonata.

Carrie Sacket.

6. *Chopin* — Valse, op. 18.

Nellie M. Franklin.

7. *Graben* — *Hoffman* —

- a) Fare thee well.
- b) Spring Song.

Georgia Brown.

8. *Mozart* — Two movements from Sonata.

Lallie Buckingham.

9. *Leschetizky* — a) Souvenir d'Ischl.

A. D. Turner — b) Octave Study.

John C. Manning.

TWENTY-THIRD RECITAL.

PIANO RECITAL BY ANNA E. MARCH AND WM. MACDONALD, WEDNESDAY,
MARCH 14, 1888, AT 3 P. M.

1. *Edgar Kelley*—Royal Gaelic March from "Macbeth" Music.
2. *Haydn*—Last Three Movements from Symphony in G.
3. *Nicodé*—Maurice's Dance Song (Folk Song melody).
4. *Weber*—Polacca, from op. 10.
5. *Chopin*—Funeral March from Sonata op. 35.
6. *Mendelssohn*—Overture to "Camacho's Wedding."

All the above for four hands.

TWENTY-FOURTH RECITAL.

TUESDAY, APRIL 10, 1888, AT 8 P. M. MISS GEORGIA BROWN, *Contralto*;
MR. GEORGE H. NOLTE, *Baritone*; MISS MABEL E. GORE AND MR.
WM. MACDONALD, *Pianists*.

1. Overture to "The Marriage of Camacho".....*Mendelssohn*.
(Arranged for two pianos.)
Miss Gore and Mr. MacDonald.
2. "Che faro senza Euridice" (Orfeo).....*Gluck*.
Miss Brown.
3. Introduction and Rondo, op. 16.....*Chopin*.
Miss Gore.
4. "The King of Love my Shepherd is".....*Gounod*.
Mr. Nolte.
5. Scherzo and March from Fifth Symphony.....*Beethoven*.
(Arranged for two pianos.)
Miss Gore and Mr. MacDonald.
6. "Best of All".....*Moir*.
Miss Brown.
7. Polonaise in E, No. 2.....*Liszt*.
Miss Gore.
8. "The Vagabond".....*Malloy*.
Mr. Nolte.
9. "Oh, that we two were Maying".....*Smith*.
Miss Brown and Mr. Nolte.
10. Fantaisie on Themes from Beethoven's "Ruins of Athens"...*Liszt*.
(Two pianos.)
Miss Gore and Mr. MacDonald.



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